

REPORT OF THE AD HOC COMMITTEE ON CANADIAN/QUEBEC ISSUES WITHIN
FINE ARTS

to the
Curriculum Co-ordinating Committee of the Faculty of Fine Arts
Concordia University

submitted Fall 1984 by
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I INTRODUCTION

In the spring of 1983, a small task group representing different disciplines and departments within the Faculty of Fine Arts was set up to report to the Faculty Curriculum Co-ordinating Committee on the presence of Canadian and Quebec cultural and artistic issues within our Faculty.

Committee members wished to analyse the importance of our cultural environment in our curriculum and educational setting, to stimulate thought and discussion around this subject, and to make informal recommendations if appropriate.

The question had been raised initially when a department in Fine Arts had proposed to the FCCC that its course offerings in the area of Canadian/Quebec studies be dropped from the curriculum. Part of the department's rationale for this proposal, which was later withdrawn, was that the courses in question had frequently had to be cancelled due to lack of student interest.

The more general context of our investigations was the current and still continuing atmosphere of crisis and controversy around the question of cultural identity in the artistic environment both in Quebec and throughout Canada as a whole--cutbacks, the Applebaum-Hébert report, Quebec's Fournier report on cinema and video, the controversy over the Gaudieri appointment at the Musée des beaux-arts, etc.

Our goal was not to produce yet another unread document. Neither was it to revive the witchhunt atmosphere of some of the late-sixties Canadian and Quebec nationalist debates within the milieus of education and the arts, but to survey opinion and resources, and to stimulate discussion.

II THE QUESTIONNAIRES

Two sets of questionnaires for Fine Arts instructors and for students were distributed by internal mail to instructors in the spring of 1984 (See Appendices A and C).

Distribution problems led to low participation, especially on the Loyola campus. However, we were gratified that the minority of faculty and students who responded to our research did so for the most part very thoughtfully and articulately.

Not professional pollsters, we offered questions that received some criticism, whether for confusing wording or for hidden agendas and leading questions. Committee members also wondered whether the low level of response was due to the complexity and the emotional nature and polarizing effect of the issue.

In particular, our question trying to gauge the possible implications of language of instruction for the issue of cultural iden-

tity provoked both misunderstanding and emotion, often read as inflammatory or irrelevant. The half of the respondents who did comprehend the question provided some very enlightening thoughts on this complicated subject.

III THE RESPONSES

a) Concern

In general we grouped responses according to the loose categories of "concern" or "non-concern". Within the category of "concern" we placed a wide range of expressions of concern, from basic sympathy with or consciousness of the issue of Canadian/Quebec "content" to a major engagement with it. The "non-concern" group included a range of respondents from those professing little or no awareness of the issue to those arguing against its relevance.

Our analysis was not statistically refined or detailed. The reader can best determine the variety and depth of thinking in this area within the Faculty by reading a selection of the responses in Appendices B and D. However, we also tried to detect consensuses, common attitudes, and global patterns which we summarize below, all the while keeping in mind that the results could not be claimed to be numerically significant.

b) Faculty Responses

Of 33 faculty respondents (out of an approximate total of 72 full-time and 70 part-time instructors), 21 were full-time and 12 were part-time. Responses from the departments of Theatre, Cinema and Photography, and Music seemed most reliable statistically, though obviously no definitive conclusions may be drawn from this disappointing level of response.

A majority of respondents in Art History, Theatre, Music and Cinema/Photo expressed concern about the issues raised by the questionnaire. Of only three respondents from the Studio departments (Painting and Drawing; Sculpture, Ceramics and Fibres; Printmaking), two expressed some level of concern.

Faculty responses, though few in number, were as a rule very elaborate and concrete (See Appendix D for examples of faculty responses to the opinion questions). Part-time responses tended as a rule to exhibit a consistently high degree of reflection on the subject.

The committee was cautious about the correlation of respondents' place(s) of formation (academic and/or artistic) with the patterns of concern/non-concern. However we observed that:

- o Of 20 respondents who said they had received a major artistic or educational formation in Canada, seventeen expressed positions of concern regarding issues of national culture. Of this group, ten are part-time instructors.

- o Of 12 respondents who had not received a major formation

in Canada, a smaller proportion (about one-half) seemed to express a concerned position. Only one of the twelve was a part-time instructor.

o It must be pointed out that graduate degrees in such disciplines as Film Studies or Art Education are available only outside Canada. See Appendices G and H for data pertaining to country of origin and undergraduate education (considered approximately equivalent by researchers in this area) for faculty in Fine Arts at Concordia and in universities across Canada.

Concerning the issue of language of instruction, one common theme raised by respondents was the advantage bilingual students have in having access to both cultural traditions. Several others mentioned the general advantages of our bicultural environment. Mention was also made by several respondents of pedagogical disadvantages arising from having unilingual students or of teaching students in their second language.

c) Student Responses

The total number of student respondents was 289, of which 177 were full-time, 88 were part-time, and 24 did not identify themselves. We noted a negligible response by theatre students (who were in the production phase of their annual cycle during the questionnaire distribution and apparently neither picked up questionnaires left in a central departmental location nor were encouraged to do so by faculty members), a proportionally weak response from Music students (our dependence on internal mail was clearly ill-advised in view of the traditional Loyola-Downtown communications problem), but in contrast an exceptional degree of response from students in Cinema and Studio programmes.

Of these student respondents, about half showed varying degrees of concern, from slight to considerable, about the issues of Canada/Quebec cultural presence within Fine Arts, and about half did not register concern.

Most departments registered this even division of opinion. However, students in dance, art history, and graphic design, and Fine Arts generalists were less concerned than the average. In contrast, respondents in Studio programmes were concerned proportionally to a greater degree.

With regard to the question of previous exposure to Canadian/Quebec content in Fine Arts curriculum, the following patterns emerged.

o In the following programmes, a significant majority of students felt that they had had no exposure or only a little exposure to Canadian/Quebec content or issues: Art History; Fine Arts; programmes within the Studio departments; Music; Photography and combined courses in Photography and Cinema; Design and Graphic Design; and Dance.

o In the following programmes, the majority of respondents registered some exposure to Canadian/Quebec content or issues:

Film Studies, Film Production, and Art Education.

With regard to the question of the pertinence of language of instruction to issues of Canadian/Quebec content, the overwhelming majority of respondents who understood the question felt there is none. However a small minority argued that this question affected issues of the availability of documentation and other resources, of the interests and expertise of instructors, and even of evaluation.

One overwhelming consensus among "concerned" respondents in most programmes came from the desire to be exposed to more working artists in the Canadian and Quebec context, suggesting more exchanges, more visits by artists to the Faculty and by students to relevant environments (galleries, studios, museums) both locally and elsewhere in Canada.

IV RECOMMENDATIONS

Many concrete suggestions were made in responses that we believe worthy of consideration by various programmes and Faculty in the areas of curriculum, library and other resources, and teaching methods. We recognized that the issue takes different forms in different disciplines and recommend that the student and faculty responses surveyed in Appendices B and D be carefully analysed by those responsible for curriculum, resources, and teaching.

Situations apparently exist within the Faculty of Fine Arts where students receive minimal exposure to their own national artistic/cultural environment. Though it has been argued by respondents that students' degree of engagement in this environment should ultimately be optional, we believe the situation should be remedied in which the basic exposure necessary for an enlightened choice is absent.

Two basic principles that can serve as guidelines for remedying the situation in the Faculty are affirmative action (Are there any instances where Canadian/Quebec material of equivalent quality and nature can replace foreign material?) and "non-ghettoization" (The committee is critical of the "pass-the-buck" attitude encountered in some responses through which the entire and exclusive responsibility for Canadian/Quebec awareness is assigned to a few specific courses or faculty members, etc.)

We believe that such remedies are desirable and possible within the following areas:

Curriculum. Within programmes such as Art History and Film Studies, there exist an appropriate number of courses focusing specifically on Canadian or Quebec subjects (See Appendix E). This material is also present to varying degrees within survey-type courses. For example, one

instructor submitted a course outline for a base course in aesthetics within his/her respective discipline, pointing out that seven Canadian works were studied out of a total of forty-four in the syllabus. We commend this kind of balance, since it is inappropriate to restrict Canadian/Quebec material solely to courses specifically centred on national traditions, and much is to be gained from contextualizing Canadian/Quebec materials within international currents.

One concrete task we believe should be undertaken through appropriate Faculty channels is the taking stock and evaluation of the Faculty's current offerings in the area of Canadian/Quebec studies, both within courses specifically focused on this area and within survey courses. (See Appendix E) Further, consideration might be given to making recommendations to respective departments along the following lines: 1. Should programme requirements be modified in certain cases (e.g. Department of Art History) in order to make Canadian/Quebec materials a more integral part of certain programmes? 2. Should any individual new courses be proposed to fill whatever gaps may now exist (e.g. one respondent suggested a course in Canadian photography; what about the Department of Music?)? 3. In areas where current offerings are not being used (e.g. Department of Theatre) what changes can be made?

A more formal initiative in the area of Curriculum would be for the Faculty to collaborate more closely with the Concordia Canadian Studies programme. Joint projects, cross-listing of elective courses, and other collaborative efforts would be an asset to our students. The 30-credit Minor in Canadian Studies is a programme that many of our students desirous of heightening their awareness of their cultural environment could routinely be advised to consider. Collaboration in the area of Quebec studies already takes place between the Département d'études françaises and both Theatre, and Cinema and Photography. Other possibilities for such collaboration exist and could be explored.

Studio Teaching. The committee was both heartened by the large and thoughtful response by students in studio programmes and discouraged by the virtual boycott of the poll by studio faculty. We recognize that the relevance of the Canadian and Quebec context may be less obvious in practical and studio disciplines than in disciplines with literary associations such as Theatre, Film Studies, or Art History, but we believe it to be no less intrinsic.

We recognize also that "affirmative action" with regard to awareness of Canadian/Quebec art in the studio classroom cannot be legislated. However, we agree at the same time with numerous respondents who felt that studio teaching was an ideal way of confronting students with their cultural environment and that enough excellence exists in Canadian/Quebec art that it should be visible through references and examples in everyday teaching of visual and

performance arts. It is faculty members' responsibility to challenge attitudes represented by the handful of responses which were openly contemptuous and patronizing toward Canadian/Quebec art.

Our concrete suggestion in this area is that the Faculty initiate from time to time faculty-wide "special topics" studio, workshop or academic courses designed to provide students with optional opportunities to heighten their involvement and appreciation of their national artistic environment. Three suggested topics are "Arts Administration in Canada (grants, agencies, galleries, alternative networks, comparative regional approaches)"; "The Visual and Performing Arts in Quebec" (interface between the two areas, relation between the arts and national culture, contributions of anglophone and federal institutions and traditions); "Nationalism, Regionalism, and the Visual and Performing Arts in Canada" (variation and continuity across regional, linguistic and international boundaries).

Service Function. The committee members believe that the Faculty has an important function to serve towards the university community as a whole in terms of stimulating its awareness of Canadian and Quebec art and culture. Aside from the excellent contribution of the Art Gallery to this end, the current major curricular activity here seems to take place only in a few isolated courses such as Film Studies C314 (English Canadian Cinema) and Film Studies C315 (Le cinéma québécois), both of which have large enrolments from outside of cinema programmes. We recommend that the FCCC study means whereby this service function can be fulfilled. One possible idea would be the institution of a cross-department course on Canadian visual and performing arts designed for students outside of the Faculty.

Extra-curricular Activities. Some departments are more active than others in offering students extra-curricular activities relevant to the respective discipline (e.g. guest lecturers and artists, performances, productions, exhibitions, excursions), activities which often tend to strengthen students appreciation of their cultural environment. The example set by these departments should be followed by others. We commend the Art Gallery for its leading role in this area.

Language The committee believes that language of instruction has clear implications for the study of one's cultural/artistic heritage, most obviously in the areas of curriculum, pedagogy, and resources. Even in studio areas where literary components are least visible, language is a basic medium of our artistic/cultural heritage and environment. The unique bi-cultural makeup of our student body as well as our traditional mandate for English-language fine arts education in Quebec should be recognized as these implications are studied with regard to Faculty policy.

The linguistic problematic in the Faculty should be clarified and rationalized. The long-forgotten recommendations of the 1978 Committee on Language (reprinted in Appendix F) are still pertinent in 1984 and could profitably be studied. Some have been disregarded while others have by and large been implemented: for example the Student Programming office is to be commended on the degree of bilingualism they have reached in the area of counselling, information, and forms. The Committee feels that bilingual communication within the Faculty is an asset to an enriched interaction with its cultural and artistic contexts.

More concretely, the committee recommends initiatives to inventory existing Canadian/Quebec French-language resources in all departments. For example a composite bibliography of French language texts and documentation in the studio areas would be of considerable use.

One anomaly mentioned occasionally in the responses is that current offerings in Quebec art and culture are often given only in French, thereby excluding unilingual anglophone students who desire to upgrade their appreciation of Concordia's cultural environment. The FCCC should study this situation and if necessary make recommendations to the departments concerned.

Counselling is a means that might be used more carefully in the provision of options and exposure to students. We believe that student apathy often derives partly from inadequate counselling. It is faculty members' responsibility to make interested students aware of the curricular and other resources that exist. See Appendix L for a short tentative list of courses which can be recommended as electives to students who wish more exposure to Canadian/Quebec cultural material. Faculty attitudes can be a determining factor in challenging colonized perspectives where they exist and in encouraging students' awareness of their artistic/cultural contexts.

Appendix A: THE STUDENT QUESTIONNAIRE (distributed in English and in French)

Programme_____

Pre-Fine Arts____ Year 1____ Year 2____ Year 3____ Year 4____

Independent____ Other____

Full-time____ Part-time____

1. What Fine Arts courses, if any, have you taken (are you taking) which include substantial Canadian or Quebec content?
2. Describe this content briefly and evaluate its relevance to your Fine Arts education.
3. How would you improve, if necessary, the presence of Canadian/Quebec content in your fine arts education?
4. Rector-elect Kenniff has stated, "We have no future in appealing to a strictly anglophone clientele." How does the issue of language of instruction affect your fine arts education with regard to Canadian/Quebec content?
5. Additional comments.

Appendix B STUDENT QUESTIONNAIRES: EXAMPLES OF RESPONSES TO
OPINION QUESTIONS

3. HOW WOULD YOU IMPROVE, IF NECESSARY, THE PRESENCE OF CANADIAN/QUEBEC
CONTENT IN YOUR FINE ARTS EDUCATION?

"By showing more works and by visiting more galleries, theatres (plays) and exhibitions with Canadian contents. By making a commitment to visit the above as part of class exercise." ArtEd dipl. FT

"It is ridiculous to focus in depth on Can/P.Q. content in the discipline of Fine Arts, or most disciplines for that matter other than English/French studies." Studio 3, PT

"Il serait bien je crois de voir un peu plus de films québécois dans le contenu des cours (autre que Cinéma québécois aussi)." Cinema 4 PT

"As an example I was looking for material on Truman Patterson but the slide library had nothing of his work. Improvement--at least include Canadian work in the resource library." Studio 2 PT

"Through presentation and discussion of Canadian artists' works." ArtEd, PT

"Perhaps organized field trips to another city that has a good museum containing Canadian art." Arth 3 FT

"Devenir moins pro-Américains. Devenir + universel/+ de technique en Peinture et Dessins." Fine Arts 2 FT

"Just simply incorporating it into the program, i.e. references, examples. But it is difficult: just because it is Canadian doesn't mean that it is good. Quality is the main thing. If there happens to be something Canadian then that's good." Studio 3 FT

"In my personal experience I have seen a good amount, do not feel it needs improvement." BFA, 4 PT

"This question is not really relevant to studio courses in general other than perhaps the responsibility of the instructor to encourage students to attend exhibitions of contemporary and retrospective Canadian art." Studio 2 PT

"C'est bien évident que pour comprendre l'art aujourd'hui, il faut avoir des notions solides en histoire et en politique; aussi on ne peut être apolitique! Surtout dans un milieu dit 'libéral' ce ne serait que professer de l'hypocrisie. Suggère encore des cours sur le Québec et le cinéma, un plus large développement." Cinema 2 PT

"La cause est que nous sommes très jeune comme peuple. Existe-t-il une culture typiquement canadienne?" Pre Fine Arts, PT.

"Bring in examples of Canadian art work for examples. Discussions by Canadian artists." Studio 1 FT

"Je suis pour ma part satisfait. Je ne me considère pas comme nationaliste et

je suis contre une politique ethnocentriste." Studio 2 FT.

"In my courses, American and European art is often discussed. Canadian art should be discussed much more." Studio 3 FT

"Non, les arts sont internationaux." BFA 4 FT.

"More awareness of community resources available on the part of the instructors: integration of the University into existing arts organizations locally--more money available to finance studies for students who can return and share knowledge; more integration of University with other local universities (i.e. U de M) and more inter-departmental interaction--especially music and dance." Music 3 FT

"I know that there are Canadian and Québécois film courses available. however at this stage (1st year) I am interested more in a general fine arts programme and therefore do not feel it is necessary to improve the presence of C/Q content." Cinema, 1 FT

"I would not 'improve' the presence; we are offered at least two art history courses in Cdn. art. If the interest is not there, that is our own shortcoming." Studio 4 FT

"It is not in my mind relevant. A film has merits that are not, in a way, associated with politically developed boundaries." Film Prod. 3 FT.

"I wouldn't add Canadian /Quebec just because it's Canadian/Quebec, but it is usually ignored." Music 3 FT

"Why always the labels? If it is good, constructive work, and relevant to the material in the course it should be seen." Cinema 2 FT.

"Perhaps make a general F.A. course on Cdn art mandatory; it would look at the themes and preoccupations of Cdn artists and comparing them to world currents." Cinema 1 FT

"Ce qui se passe présentement ici est important puisque nous sommes (nous le souhaitons) les artistes de demain. Je crois que notre sens de l'identité est important. Des rencontres plus fréquentes avec les gens du milieu qui travaillent ici et qui nous feraient part des problèmes qu'ils rencontrent. Je suis intéressée à la production et aimerais en connaître plus sur les problèmes de production canadiens." Film Prod. 1 FT

"The screening of more NFB films and independent films made in Quebec and Canada." Film Prod. 2 FT

"Non, parce que en cinéma, les références canadiennes et québécoises ne sont guère réjouissantes." Cinema, 1 FT.

"If there is enough interest in a photography course on Photography in Quebec/Canada, this may be an interesting improvement." Photo 2 FT

"It is very adequate as it now stands. Don't INTERFERE." Film Prod. 2 FT

"No Canadian content in fine arts courses is in accordance with Canadian

contribution to the fine arts in history." Photo 1 FT

"Plus de cours incorporant un contenu canadien/qubécois sans nécessairement les ghettoiser dans une catégorie fermée." Photog. 3 FT

"Exposure to Canadian art but not because it is Canadian--because it serves a purpose in transmitting the message the instructor is giving." Studio 1 PT

"Les changements devraient être établis dans les cours plus généraux, (c.a.d. Histoire du cinéma) afin d'éviter l'importance que accorde au cinéma américain et à sa culture en général de façon éviter un impérialisme de plus en plus destructeur." Cinema 1 pt

"Canadian guest lecturers. Additional courses focusing on the Canadian film industry." Film Prod. 3 FT

"More contact with Studios and Agencies in Quebec and Toronto." Graphic Design 3 FT

"on ne parle pas assez de ce qui se fait dans les milieux professionnels du graphisme québécois/canadiens dans nos cours de design." Graphic Design 2 FT

"To improve the presence of Canadian/Quebec content I would suggest a more positive attitude in general towards past, present and future Canadian and Quebec talent. Also the opportunity to do some kind of field work within a relevant environment would be optimistic." Film Studies 2 FT

"It is not necessary to improve it: If anything the individuals in this institution need to become more aware of what is occurring around the world as opposed to concentrating on their own backyard." Film Studies 3FT

"Je veux souligner que si je n'ai pas suivi de cours sur des sujets canadiens/qubécois, ce n'est pas parce qu'il n'en existe pas, mais bien parce que mes priorités se sont portées sur d'autres terrains. Je crois que le programme de Film Studies est assez solide de ce côté." Film Studies 3 FT

"Canadian/Quebec artists or movements should be mentioned and examples should be shown to classes--so far the artists and movements that have been shown and talked about as examples in my classes have all been non-Canadian." Studio 2FT

"What's Canadian Quebec content--Eddie Nelson and Janet McDonald (sic) in Rose-Marie and Racquettes?" Fine Arts 2 FT

"I would like to see more supplementary films at the Conservatoire related to general styles or themes, but I think Canadian/Quebec art will take care of itself. I don't appreciate provincialist or nationalist attitudes restricting the availability of more classical international work. If our art is good enough it will find a place and if I wish to study it, I will take a course specifically aimed at this end." Cinema 1 PT

"On ne change pas l'histoire passée." Inter-related art 3 FT

"Tout est parfait." Arth/Studio 1 FT

"...the contribution of Canadian/Quebec artists should be examined with

respect to their relative significance to the international body, avoiding the pitfalls of other media which artificially impose Canadian or Quebec works under the disguise of cultural significance. " Photo/Arth 3 PT

"I would like to see more selection in the courses available in studies of Canadian Art, its history, Canadian Film, Theatre. Bring in more Canadian artists, filmmakers, etc. for lectures, etc." Inter-related 1 FT.

"More inter-campus exhibits. Guest speakers/ Try to show real job/employment /careers opportunities for arts in Canada." Anim./Studio & Arth 3 FT

"Would like to see a course offered in Canadian Graphic Arts." Graphic Design 1 FT .

"More meetings between student filmmakers and the local filmmakers, better knowledge of our local social environment." Cinema 3 FT

4. RECTOR-ELECT KENNIFF HAS STATED, "WE HAVE NO FUTURE IN APPEALING TO A STRICTLY ANGLOPHONE CLIENTELE." HOW DOES THE ISSUE OF LANGUAGE OF INSTRUCTION AFFECT YOUR FINE ARTS EDUCATION WITH REGARD TO CANADIAN/QUEBEC CONTENT?

"It doesn't, I'm bilingual." Studio, 2, PT

"Fine Arts has no language (spoken language)." Studio, 1, P.T.

"Le nombre de cours donnés en français devrait être proportionnel à la clientèle de langue française." Studio 2 FT

"Concordia is an English university--courses should be taught in English. "Studio 2 PT

"No effect whatsoever in terms of being dogmatized by either culture's ideology." I like diversity." Animation 2 FT

"Language should not be a problem when it comes to art, it shouldn't even be mentioned. Only that classes stay strictly either English class with English prof French classes with French prof, for the mere sake of communication!" Art Ed dipl. FT

"Does not apply." Dance 2 FT

"Effectivement ça manque; de toute façon, Concordia est axé vers les grands maîtres et les grands maîtres sont surtout américains ou européens (français)." Graphic Design 4 PT

"I attend an English speaking university because I am anglophone and my competence in French is not adequate for technical and emotional aspects of the Fine arts programme. I find it very frustrating to be in a class where the instructor spends more than half the time communicating in French. When a translation is offered, it is clearly a sanitized and edited version. Sorry-- I want to keep learning, and I prefer communication in English in this setting." Studio 2 PT

"Irrelevant--as art should be international and classes in an English university should be in English." Art Ed 3 FT

"Bullshit! If the art and the abilities of the professors and students are not able to transcend language differences there is no reason to have a school. Those francophones who avoid English have no future in the global village of Art just as those Anglophones who cannot operate in a French setting are not true Quebecers and should not claim the title." Studio 3 FT

"Oui. La majorité des enseignants de la faculté sont américains anglophones. Les films montrés le sont aussi, la mentalité est totalement différente." Cinema 2 FT

"Concordia Fine Arts is a bilingual programme maybe not officially but in practice, works well as such." Art Ed spec., 2 FT

It should be 50/50 to insure stability in the fine arts education system. One language cannot be favoured over another, it just won't work." Polit. Science (Film Studies), FT.

"I am strictly English and would have great problems. I would be very disappointed to lose an English university. Why do the French people come to an English school?--to learn English." Art Ed 3 FT

"D'une certaine façon, oui. Une plus grande difficulté à comprendre la langue anglaise m'a emmené au début à prendre un cours donné en français. Demande une plus grande attention d'abord à la langue." Studio 3 FT

"All university programmes should have a regional bias for practical reasons. The NFB is located in Montreal. The Cinema faculty is 50% French-speaking in Fine Arts. It is important to stress the realities of putting bread on the table, but it still isn't the Commerce faculty." Pre Fine Arts, FT.

"The issue of language is irrelevant to the acquiring of knowledge as such. If you choose to offer services in more than one language this is an administrative problem. I consider your question racist and unbecoming to the university." Phil. 1 FT.

"Not applicable." Arth. Ind. FT.

"Being thought in French does not automatically mean 'Quebec' content." Arth, FT.

"Well, I feel lucky, being a U.S. citizen that the only full animation programme in Montreal and Quebec happens to be at an English speaking University. History of Film Animation is offered in both languages here, and, when needed, Francophones can always receive instruction in French since most instructors are either Francophones or French-speaking. So, the issue of the language of instruction is not an issue for me except that I have been improving my knowledge of French because so many of my fellow students are Francophones. An animation programme is rare enough that even Francophone students who speak very little English seek education here and are not bothered or made to suffer by the fact that English is the language of instruction." Animation 2 FT.

"Affects me greatly. Keep the English." Studio 5 PT.

"Il est sûr que les professeurs de langue anglaise ont une culture essentiellement anglophone." Cinema 1 PT

"Much of Concordia is anglophone. I do not speak French. How else can I study? Let's make Quebec bilingual not unilingual." Arth. 3 PT

"Je crois que 'contenu' et 'langue d'enseignement' sont deux choses distinctes. Je ne vois donc pas la pertinence de la question." Pre Fine Arts PT

"Language of instruction and Canadian content need not be mutually exclusive issues. I have no specific ideas about this. About language of instruction, my only comment is a request that the level of pedagogy be high--in whatever language. " Music 3 FT

"I am French Canadian; under this sense it is only very good for me because I am not limited to one language from now on. I think English reaches far more people in and out of the country anyways. I believe we are a privileged country for having two co-existing languages. In the field of Arts we should use this to our advantage and try to built something strong on that very basis." Cinema 1 FT.

"Supposedly those who chose an English university didn't expect to be dealt with in Japanese. I don't see why people pretend that because we are in Quebec, everybody must speak French. Moreover, I think it's already unfair that they're allowed to write their papers in their mother tongue while other ethnic groups are not. Let's please drop this provincialism. We are supposed to be a great country. " Major Cinema, Minor Photo, PT

"The existence of courses taught in French is important, should continue and be expanded." Studio 3 PT

"J'aurais parfois le sentiment d'être évaluée à ma plus forte valeur si cela était par des professeurs réellement bilingues." Film Prod. 2 FT

"Not enough Canadian/Quebec content to be affected." Graphic Design 2 FT

"I have had many bilingual classes in Fine Arts and do not at all feel threatened by French! We live in Quebec! 2 languages 2 cultures. I am a Canadian and a Quebecer! Together, I enjoy learning from anyone who can teach me something. I don't care if he's/she's American, English, French, Chinese or anything else! I do not feel insecure or threatened by the issues you are raising. This questionnaire is pointless. " Animation 2 FT

"English University, yet majority French speaking. Why don't French Universities upgrade their standards and clean up their act?" Graphic Design 1 FT

"We will be annexed by the U.S. within 5 years." Film Prod. 3 FT.

"Le problème de langue est sans nul doute un facteur culturel important. Les cours dispensés en anglais sont évidemment des véhicules facilement

accessibles à la culture (impérialisme) américaine." Entre la réalité des institutions d'enseignement et le 'marché' culturel le choc est catastrophique." Cinema 1 PT

"None. All of the good textbooks are in English and instructors are not that important." Cinema 1 FT.

"My classes have always been bilingual." Animation 3 PT.

5. ADDITIONAL COMMENTS.

"Il serait d'un très grand intérêt d'augmenter le nombre de cours en français à la faculté, non seulement en histoire mais aussi en éducation." Art Ed spec. 2 PT

"Nothing of this is of any value as when the proletarian revolution occurs we will throw off such Bourgeois sentiments as 'Can/Que' culture and start a new civilization." Studio 2 FT

"This is so loaded." Studio 4 FT

"Je trouve qu'en général on perd du temps avec les étudiants ou les profs qui sont non-bilingues." Cinema 2 PT

"This questionnaire is not relevant to my studies." BA early childhood Ed. 2 FT

"Multiculturalism is always additive unless it becomes a tool of political endeavours." Fine Arts 3 FT

"I find there is an extraordinary atmosphere in Concordia Fine Arts with regard to the French English situation. I am bilingual and have studied at U. of M. and McGill. I find the atmosphere here very good." Animation 3 FT.

"In my studio courses, I've never really been aware of Canadian content as such, however I am aware of my teachers' influence and see them as part of the Canadian artists' milieu--a milieu that becomes more important to me as my work progresses.

Perhaps it was partly my 'Canadian conscience' that led me to take a Canadian Art History course. I'm not sure it is absolutely necessary for students whose ambitions are largely creative to take this or any other art history course, but for me background is part of my approach and the natural place to start was with my own country. I found the course very enriching, and the fact that I knew the instructor's roots were firmly entrenched in Quebec--the birthplace of Canadian art--added a dimension that is not easy to describe. I guess you could say that it's rather like being shown through a house by someone who lives there.

I think it would be quite an accomplishment to create a truly Canadian identity--not a closed one but one which would somehow be supportive as we face, as we must, being individuals in a larger scheme. I don't know how this could be done. Perhaps our country's vague image is a reflection of the lack of self-confidence in the majority of Canadians. Personally, I'd like it if instructors spoke more of their work and shared their own perspectives. (Jean McEwen is the only teacher I've had that invited his students to his studio to view his work in progress.) ...Jean McEwen mentions local artists more than

my former painting teacher, who seemed more internationally oriented. Thinking back over my instructors, I'd say that the francophone teachers, though instructing in English, were more promoting of Canadian/Quebec art--however this was just an impression, not a study." Studio 2 FT

"Dans le cadre des études canadiennes, j'aurais aimé avoir des cours sur les arts et les coutumes traditionnels des amérindiens." Studio 2 FT

"It affects me greatly since I do not understand or speak French well enough to study a course. It also seems that anglophones are excluded from Quebec content on the grounds that all courses (generally) on Quebec culture are taught in French." Film Prod. 3 FT

"...je ne refuserais certainement pas plus de cours offerts en français et/ou plus ouverts sur le milieu d'ici! Enfin, dernière remarque: il semble que ce soit à peu près toujours les mêmes (les fr.) qui doivent "s'intégrer", de mouler au "milieu ambiant" anglophone. je crois qu'il ne ferait pas de tort à ceux-ci d'avoir à s'intégrer ou simplement s'intéresser davantage aux sources culturelles québécoises. Mais évidemment, je suis presque en train de verser dans la généralité coulée dans le ciment envers ceux-ci...". Film Studies 3 FT

"Je suis d'accord avec la déclaration et je ne crois pas que la langue d'enseignement intervient dans mon éducation. Cependant j'ai eu un professeur qui venait de la Colombie Britannique et qui parlait de l'aspect canadien de la photographie mais qui ignorait complètement ce qui se passait au Québec." Photo/Anim. 2 FT

Appendix C THE FACULTY QUESTIONNAIRE

Part-time_____ Full-time_____

1. In which places did you have a major educational or artistic formation? Quebec (in Eng.____, in French____), Canada outside Quebec (in Eng.____, in French____), USA____, U.K. or Commonwealth____, Other____

2. Please mention your discipline and provide a short general description of the course(s) you teach (e.g. introductory studio course in drawing).

3. Is Canadian or Quebec material part of what you teach in any way? If so, in what proportion? Briefly describe the nature or content of this material.

4. Describe the importance of Canadian or Quebec materials or perspectives or resources in your non-teaching work (research, publications, productions, exhibition or performance settings, funding sources, etc.)

5. Please comment on the availability of Canadian or Quebec resources for your teaching, if applicable, e.g. library, slide library, AVD, film collection, etc.

6. Rector-elect Kenniff has stated "We have no future in appealing to a strictly anglophone clientele." How does the issue of language of instruction affect your teaching/non-teaching activity with regard to the issue of Canadian/Quebec content?

7. Briefly describe the attitudes you have encountered to Canadian/Quebec materials/issues a) among your students
b) among your colleagues
c) What are your own attitudes, if any?

8. Is this a relevant issue in your field? Why?

9. Additional comments.

Sign if you like_____

Appendix D FACULTY QUESTIONNAIRE: EXAMPLES OF RESPONSES

4. THE IMPORTANCE OF CANADIAN OR QUEBEC MATERIALS OR PERSPECTIVES OR RESOURCES IN YOUR NON-TEACHING WORK.

"A Concordia CASA research grant has assisted me in my own research." Design FT.

"Very. All of my research has been assisted by either the NFB, Concordia or Both. However, the content of my own work and writing projects is more or less 'internationalist'." Cinema and Photography FT

"To see personal development taking place on a regular basis among fellow artists so as to base a comparison opinion of your own work." Studio FT

"My work--films and videos, art books, etc.--make reference tangentially to my country and province. I'd like to address it more head-on when I can. My work is distributed out of Montreal. I'd say Canadian/P.Q. materials are relatively important." Cinema and Photography FT

"Very important. 95% of the works played in our concert series are Canadian. 40-50% are from the Montreal region." Music FT/

"Canadian or Quebec materials and perspectives are vital but too often they are ghettoized or approached with extraneous criteria." Cinema and Photography FT

"Although Canadian or Quebec material is only peripherally part of what I teach, paradoxically it is vital: all of my publications, articles and almost all public lectures have dealt with Canadian material." Art FT

"Since I perform mostly contemporary music, Quebec material represents 50% of the material included in my own work (concerts, TV, & Radio recordings)." Music FT

"We do not have enough Canadian input in this area. And funding for study is virtually non-existent with the exception of Design Canada. Quebec offers nothing for us." Graphic Design FT

"I have not directed a Canadian play in the last 10 years. The Dept. of Theatre has averaged 1 production of a Canadian play every two years (perhaps more if we count studio productions). We must produce a range of works: varying genre, production styles, casting opportunities and sometimes (often) there is no Canadian material which is useful." Theatre FT

"Extremely important, since my closest links artistically are those in Canada--other composers, musicians, businesspeople, grants, etc." Music FT

5. THE AVAILABILITY OF CANADIAN OR QUEBEC RESOURCES FOR TEACHING.

"Quite adequate--in all areas--except for a need for Canadian and Quebec curriculum materials for use by our student teachers in the schools." Art Ed FT.

"There is not much available on Canadian printmakers and Exhibition catalogues. Similarly the slide library has very little--Canadian or otherwise." Studio PT

"High quality new scripts not readily available." Theatre FT

"Very little is available, no AVD at all. There are a number of catalogues and one book available on the History of Canadian Photography up to the 1920's. A slide series of contemporary Canadian work is badly needed." Cinema and Photography FT.

"The Canadian music collection of records and scores is inadequate for Canadian or Quebec resources. I have access to other sources which provide me with the necessary material." Music PT

"Film Collection could certainly have more Canadian content; it could also have more of everything, etc. This is no more important than in non-Canadian film. In general not a major problem for me." Cinema and Photography FT

"Almost no contemporary Canadian slides. A real problem for teaching." Arth FT.

6. LANGUAGE OF INSTRUCTION AFFECTING CANADIAN/QUEBEC CONTENT

"Does not affect the issue." Theatre FT

"It is a crucial point. In scenography/technical studies, language has little bearing, and the majority of our students are French-speaking with some competence in English. But in performance studies, English-language proficiency (easy fluency, unrestricted flow) is required. In one sense, form is content in performance. Students who haven't the fluency in English would have to be educated in French, but we don't have the resources to run parallel programmes in the 2 languages." Theatre FT

"This is a loaded question which does not necessarily have to do with content, i.e. Francophones prefer courses in art history in French regardless of content. Obviously, 20th century art history courses have more appeal if they have Canadian content of some kind." Arth FT

"I teach a neutral English dialect for use on stage or microphone. Any Anglo or other regional accents which interfere with clarity and limit a performer are discouraged." Theatre FT

"Francophone scholarship seems somewhat better protected from American cultural dumping than anglophone: in English we are swamped with low-cost easily available materials and resources and as a result local scholarship and cultural production is greatly disadvantaged." Cinema and Photography FT

"I have been impressed by Francophone presence in courses at Concordia (over 50%). Allows one to make use of Québécois films for which students at McGill (other employer) lack background." Cinema and Photography PT

"It is not a great problem; I often teach in both languages and deal with cross-cultural issues in my classes. Students, esp. French ones, want to get

a larger view of their subjects and resent the parochial attitudes of certain gov't policies." Art Ed PT

7. ATTITUDES OF STUDENTS, COLLEAGUES AND SELF

"Positive; not discussed; very positive. We need to assert our own identity." Graphic Design FT

"Très bonne; ?; contenu très important." Cinema and Photography PT

"Where appropriate I am interested in it. Canadian fiction film is not too interesting to me; neither is documentary film. Experimental film is. I think it is important to include it in a global U.S. context." Cinema and Photography FT

"Anglos are largely unaware of Canadian plays, issues, history, etc. Francophones are more highly conscious of their own literature, traditions, etc. They are willing to learn about the other culture. We don't do enough work with Quebec theatre, and they know it--some resent it.

Most of my colleagues are Americans (7 to 4) with no background in Canadian studies. To be fair so are most of the Canadians largely unaware of the field. They are however not hostile and when helped, pushed or influenced to look at some Canadian/Que. material, they're fair in their response." Theatre FT

"I support good Canadian work. It exists." Studio PT

"Students' attitudes are very mixed. They are interested in practical information concerning survival in the filmmaking milieu in Quebec/Canada. Most would like to see more interesting content in local films." Cinema and Photography FT

"One is not self-consciously nationalistic but is of course concerned to be aware of the creative activity of Canadian artists, Franco- and Anglo- phone as well as extra nationals. A subjective sense of what is qualitatively superior determines what artists Canadian or not will be looked at and studies in personal as in teaching situations." Studio PT

"In general students seem interested (when questioned) by work being done currently by both Canadian and Quebec artists, but they seem to need a fair bit of provocation to see shows and comment on them; perhaps this reflects a need for more sensitization by more instructors." Studio PT

"Students: interest but ignorant; colleagues: indifferent; self: trying to assemble Canadian (&Que.) materials to enrich teaching." Theatre FT

"This issue hardly ever comes up in discussions with students. I feel that students should be made aware of the difference between Canadian and American photography (our most important and strongest influence) and also of the particular issues that make Quebec photography (a strong documentary tradition) distinctive from that of the other provinces." Cinema and Photography FT

"I hate nationalism of any colour, and I consider the arts as a communication

(illegible) able to transcend the limitations imposed by nationalities." Music FT

"Students: positive; colleagues: interest, with some skepticism from American colleagues whose frame of reference is the US; myself: missionary!" Art Ed FT

The French language--if it becomes the official lingua franca of this university, will inevitably further isolate us from the rest of Canada, N. America and in general the world. Most research material, art publications, etc. are in English. Fluency in this language is therefore required if both faculty and students are to know their fields. Instruction in French does not generate fluency in English at UQAM or Udm." Design FT

"All students should be required to have at least reading ability in French in order to increase the scope of reading assignments and an awareness of the Quebec art scene." Arth PT

"Many American colleagues throughout the Faculty are profoundly engaged in the local cultural context, while too many others, hired during the seventies influx, have never bothered and still revolve around Soho and LA. Some aren't even aware of the Applebaum-Hébert Commission. The number of Americans who have taught here for years without ever trying to learn French is discouraging." Cinema and Photography FT

"More students choose American plays for work in progress than Canadian." Theatre FT

"I feel that presence of Canadian/Québécois films is important, but feel more comfortable in using them in theoretical or survey courses than in specialized national cinema courses. Reason: dissatisfaction with split within discipline whereby sophisticated, progressive methodologies are usually applied to non-Canadian films, while Quebec/Canadian cinema usually gets pop-sociological or simple auteurist treatment. The course I teach avoids latter traps by situating Canadian/Québécois films in terms of currents or questions of international scope." Cinema and Photography PT

"In general, students regard it as inferior to foreign materials. Students should be educated concerning Quebec/Canadian musical culture before any improvement in our cultural life can be expected." Music PT

"Unfortunately the most interesting work in this field of study is done outside of the country. One of the reasons could well be that there is nowhere to do graduate work in this field in Canada." Cinema and Photography PT

"I feel that a theatre department should be reflection of its community." Theatre FT

8. IS THE ISSUE RELEVANT IN PARTICULAR FIELD?

"Not especially." Studio PT

"Evidemment car il faut faire l'histoire de notre cinéma national." Cinema and Photography PT

"Most theatre is irrelevant. Partly it is so because we don't make it out of our deep concerns. Of course, to legislate Canadian content rules can help sometimes. Sometimes it just raises money for stuff that is best ignored, but I think that's the chance you have to take." Theatre FT

"Yes. Otherwise we will end up being Americanized. Let's stop apologising for being Canadian." Graphic Design FT

"Not really. Art Education is a multi-disciplinary field drawing from many different cultural sources. I find the concern with 'Canadian' content in a field like Art Ed, a useless exercise. It's the quality of the ideas that count, not their country of origin." Art Ed FT

"Yes. Students are planning careers in Canadian /Quebec theatre. Must know the lay of the land." Theatre FT

"Absolutely, especially as I teach art history primarily to Canadian artists who are seduced by New York and do not know what is going on in Canada." Arth FT.

"Not really." Theatre FT

"Yes; national and local identity are part of one's attitude to working, and working material." Studio PT

"Of great relevance: the fine arts are just as susceptible to foreign control as the mass media and the automobile industry, and the ideology of cultural internationalism ('quality is what's important not roots') is just as insidious as economic imperialism--in fact the two go hand in hand." Cinema and Photography FT

"We ought to cooperate with Canadian Studies in Arts and Science Faculty. But our University has many ways of discouraging cross-faculty ventures." Theatre FT

"The Quebec Ministry of Education Music Programme liberally drew upon R.Murray Schafer's approach and theories on Music Ed. It's a refreshing look that can be combined with the "older" schools of thought from Europe." Music PT

"In film studies it is relevant, but I think it is an issue which has already been dealt with. Also, a course in 'How to make a Canadian film' seems a bit silly to me. I would think that issues of making film and photography in the Canadian context are naturally dealt with every week in the film and photography studio courses." Cinema and Photography FT

9. ADDITIONAL COMMENTS.

"After discussion what then?" Theatre FT

"No matter how tentative or polite your recommendations are about Canadian/Quebec course content, they will be seen by some to be an interference with academic freedom. The gentle effort to collect information communicates between the lines that you have authority to impose content although you have no intentions of imposing content. I would have thought

that your doing research more informally and then somehow making a general statement to all of us about the desirability of acknowledging where we live would have been a better approach." Cinema and Photography FT

"The question of Canadian/Quebec materials is not a relevant question apart from the provision of materials in research and funding in my particular field. Canadian/Quebec issues, however, are always important, principally for the preservation of a creative atmosphere in which this province excels. As a landed immigrant to this country in general and to this province in particular, I am all too happy to foster Quebec materials as they may be relevant, and I am quite content to abide by the language regulations of this nation (Quebec).

I do note with some dismay the unwillingness on the part of anglophone students in general to cope with any curricula not taught in English. Furthermore, and for whatever it may be worth, it is my francophone students who are the most capable in the assimilation of ideas, the making of relevant observations, and the manipulation of written language.

In my opinion, the university should be declared fully bilingual." Music PT.

"Yes: I am a Canadian composer attempting to reach a living Canadian audience." Music PT

"I don't think Canadian content is necessary in every course and would hate to see department enforce quotas." Cinema and Photography FT

Appendix E CURRICULUM: CURRENT OFFERINGS FOCUSING ON CANADA/QUEBEC
CONTENT, FREQUENCY OF OFFERING, REQUIREMENT STATUS, AND
LANGUAGE OF INSTRUCTION

ART HISTORY C244

Introduction to the Arts in Canada
(6 credits)

A history of the development of the arts in Canada from the seventeenth century to the present. Representative works in various media studied in relationship to their milieu. Introduction to research projects specific to the field. NOTE A/See §200.3

ART HISTORY C244

Introduction de l'art au Canada (6 crédits)

Historique du développement des arts au Canada du XVII^e siècle à nos jours. Les œuvres étudiées seront choisies en rapport à leur importance pour le milieu. Introduction aux problèmes de la recherche dans le domaine. NOTE A/Voir §200.3

ART HISTORY C425

L'architecture au Canada (6 crédits)

Préalable: 6 crédits en histoire de l'art, ou la permission écrite du Département d'histoire de l'art. Survol de l'évolution de l'architecture régionale et nationale depuis la Nouvelle-France jusqu'à nos jours. L'influence des théories et des styles internationaux y est examinée.

ART HISTORY C426

Art in Canada Before the 1930's
(6 credits)

Prerequisite: 6 credits in Art History or written permission of the Department of Art History. A study of painting, sculpture and the decorative arts from New France until the emergence of Modernism. Emphasis is placed upon prevailing regional and national concerns contributing to the character of art in Canada. Where relevant, attention is given to European and American influences.

ART HISTORY C427

Art in Canada Since the 1930's (6 credits)

Prerequisite: 6 credits in Art History or written permission of the Department of Art History. An examination of modern art in Canada within the context of the cultural, theoretical and formal issues that have shaped its development.

THEATRE C301

Canadian Theatre (3 credits)

The development of theatre in Canada and the study of selected Canadian plays in text and performance. Topics include amateur and professional theatre, the emergence of theatre programmes in schools and universities, regionalism, the cultural boom of the Sixties and the development of such institutions as festivals, arts councils, and national and local theatre organizations. NOTE A/See §200.3

FILM STUDIES C314

English-Canadian Film (3 credits)

A survey of English-Canadian film from the earliest surviving works to the present. Topics include fictional, documentary, animated, and experimental film. The role of the National Film Board is discussed. Weekly screenings. NOTE A/See §200.3

FILM STUDIES C315

Le cinéma québécois (3 crédits)

Revue des films québécois, mettant principalement l'accent sur les œuvres contemporaines. Les aspects culturels et politiques particuliers de ces films sont examinés. La structure de l'industrie cinématographique du Québec et le rôle de l'Office National du Film y sont traités particulièrement. Visionnements hebdomadaires. NOTE A/See §200.3

FILM STUDIES C418

Seminar in English-Canadian Film
(3 credits)

Prerequisite: Film Studies C314, or Communication Studies C316 with written permission of the Department of Cinema and Photography. A seminar in which selected aspects of English-Canadian Film are examined and discussed. The areas chosen for study vary from year to year according to the instructor's field of specialization.

FILM STUDIES C419

Séminaire sur le cinéma québécois
(3 crédits)

Préalable: Film Studies C315, ou Communication Studies C316 avec permission écrite du département de Cinema et Photography. Un séminaire dans lequel des aspects sélectifs du cinéma québécois sont analysés et discutés. Les sujets d'étude choisis varient d'année en année selon la spécialisation de l'instructeur.

THEATRE C401

Quebec Theatre (3 credits)

Students should have a working knowledge of French. A study of selected plays of Quebec writers within their cultural milieu. Attendance at both French and English language performances is required. Guest speakers involved in Quebec theatre are invited to supplement lectures. NOTE A/See §200.3

FREQUENCY OF OFFERING, REQUIREMENT STATUS, AND LANGUAGE OF
INSTRUCTION OF "CANADA/QUEBEC" COURSES

ART HISTORY 244	English and French	yearly
ART HISTORY 249	English	sporadic
ART HISTORY 425	English and French	alternate years
ART HISTORY 426	English	alternate years
ART HISTORY 427	English	alternate years

No "Canadian/Quebec" courses are required in any undergraduate Art History programme.

FILM STUDIES 314	English	yearly
FILM STUDIES 315	French	yearly
FILM STUDIES 418	English	alternate years
FILM STUDIES 419	French	alternate years

The specialization in Film Studies requires any two of the above four courses.

THEATRE 301	English	irregular, last offered Fall 1978, enrolment of 33.
THEATRE 401	English	irregular, last offered Fall 1980, enrolment of 14.

Neither course is required in any programme.

CONCORDIA UNIVERSITY

REPORT FROM THE TASK FORCE ON LANGUAGE

FACULTY OF FINE ARTS

The Task Force on Language was established by Faculty Council on April 1, 1977 as the result of a resolution put forward by Assoc. Prof. Cazalet that Council "form a committee to study the language policy in the Faculty". The formal motion (Gross, Molinari) noted that "the Committee should study the language of instruction in the Faculty of Fine Arts".

Council asked the Dean to consult with Prof. Molinari on the composition of the Task Force. The following members of faculty agreed to serve on it;

Asst. to the Dean Anne Adams
Assoc. Prof. Wolfgang Bottenberg
Assoc. Prof. Yves Gaucher
Prof. G. Molinari
Prof. A. Pinsky (Chairman)
(Asst. Prof. Gary Walters)
Asst. Prof. Tom Waugh

The Task Force met a number of times, and now wish to place its findings before Council for discussion and action.

Central in the considerations of the Task Force is the fact that the composition of the student body in the Faculty of Fine Arts, taken as a whole, was 65% Francophone and 35% Anglophone last year, and 50%/50% this year.

The critical question posed was "How well are our Francophone students served in our Faculty and, how to serve them better?"

In addition to finding out how our Francophone students are served it was necessary to place the question in a context; thus the main questions looking for answers were;-

What opportunity does the Francophone student have to work in his own language? In what areas? How frequently?

Does a Francophone student receive credit for studying English?
Is it a "foreign" language like German or Greek?

If a studio class is composed of 70% Francophone students and 30% Anglophone students, should the class be taught in French? What about English speaking students in the class who understand no French? What if the teacher is unable to speak any French at all?

Is there a difference between teaching a class in French and having a Quebecois content and references? Are Francophone/Quebecois students made aware of their heritage and cultural uniqueness?

What resources are available to assist the Francophone student, bilingual teachers, library resources, courses, admissions and registration, daily contacts and information, etc.?

These questions and others, were discussed as they related to such matters as;

What is the mandate of an English speaking University in Quebec? Has the Minister of Education, the Conseil des Universités or any other body clearly defined our role?

Can bilingualism be required of faculty and support staff without running headlong into CUFA on one hand and historical factors on the other?

Why do Francophone students come to us? What do they expect from us?

Has this Faculty a position in this matter and what kind of policy should we have? What constraints exist in having such a policy?

In examining the present situation it was clear that a number of steps have already been taken to meet the situation. In the studio area there are a fair number of bilingual teachers, and students, by and large can choose to work in one language or another. Art history has met the situation with a section of Art History C240 in French and is considering another course.

Representation has been made to give credit for English ESL 100 for Francophone students who do not speak English.

Questionnaires prepared by Professors Waugh and Bottenberg suggest that our Francophone students, by and large, do not see the language question as a serious issue.

Students may write their papers and exams in French.

Support personnel are frequently bilingual, and, increasingly, an attempt has been made to issue notices in both French and English.

The recommendations of the Task Force on Language fall into two categories - those which may be put forward to Council which are clearly within the jurisdiction of Council, and those which have wider University and political ramifications, and would require decisions elsewhere.

The Task Force believes that Council should enact the following legislation and make appropriate arrangements for its implementation.

Recommend to the University,

- 1) that the University permit Francophone students who desire to take credit for English ESL 100,
- 2) that more courses be taught in French in Art History, Cinema, etc.,
- 3) that certain studio courses be taught in French,
- 4) that certain courses concern themselves with the Quebec culture eg. in Film, Music, Art History, etc.,
- 5) that reading lists contain a fair share of French periodicals and books,
- 6) that the library be asked to order journals and books in French to serve our students,
- 7) that all notices and communications directed to students at large, be bilingual,
- 8) ask the appropriate people to offer French courses for faculty during the academic year not only during the summer, and that these courses make special reference to terms used in art classes,
- 9) that Council consider bilingualism as a norm,
- 10) that in all personnel matters - eg. hiring, contract renewal, merit, etc, for full- and part-time faculty, due consideration be given to bilingualism and an understanding of the Quebec milieu and that hiring committees make sure that this policy is enforced,
- 11) that appropriate representation be made to the Ministry of Education, CUFA and the University in matters of policy which are not exclusively within the jurisdiction of the Faculty.

A. Pinsky
Nov. 25/77

Appendix 6 CITIZENSHIP AND FIRST DEGREE OF ACADEMICS, INCLUDING FINE ARTS,
ACROSS CANADA

The following data and analysis are excerpted from the Canadian Association of University Teachers publication A Profile of Full-time Teachers at Canadian Universities: A statistical Review for the Eighties, by Max von Zur-Muehlen, Ph.D. (March 25, 1982), pp.23-26.

Table 10

Proportion of Full-time University Teachers with Canadian Citizenship,
1972-73 to 1979-80

Year	All Faculty	New Appointments
1972-73	65.1	59.6
1973-74	66.4	65.3
1974-75	67.5	62.4
1975-76	70.6	64.7
1976-77	72.6	65.8
1977-78	73.9	69.0
1978-79	76.1	73.7
1979-80	76.7	76.6

Source: Statistics Canada (81-244), Teachers in Universities, Table 1, selected years.

Table 11

Geographic Area of First Degree of Full-time University Teachers by Teaching Field, 1979-80

Teaching field	Canada	United States	United Kingdom	Other Commonwealth	France and Belgium	Other Europe	Other	Sub-total	Not reported	Total
Education	2,214 (70.8)	524 (16.8)	166 (5.3)	70 (2.2)	55 (1.8)	50 (1.6)	48 (1.5)	3,127 (100.0)	40	3,167
Fine and Applied Arts	644 (46.6)	462 (33.4)	124 (9.0)	25 (1.8)	21 (1.5)	78 (5.7)	28 (2.0)	1,382 (100.0)	158	1,540
Humanities	2,951 (52.9)	1,244 (22.3)	631 (11.3)	74 (1.3)	250 (4.5)	291 (5.2)	138 (2.5)	5,579 (100.0)	62	5,641
Social Sciences	4,600 (57.1)	1,718 (21.3)	646 (8.0)	284 (3.5)	253 (3.1)	249 (3.1)	313 (3.9)	8,063 (100.0)	70	8,133
Sub-total - Human Sciences	10,409 (57.3)	3,948 (21.8)	1,567 (8.6)	453 (2.5)	579 (3.2)	668 (3.7)	527 (2.9)	18,151 (100.0)	330	18,481
Agriculture and Biological Sciences	1,387 (60.3)	358 (15.6)	264 (11.5)	98 (4.2)	38 (1.6)	90 (3.9)	66 (2.9)	2,301 (100.0)	14	2,315
Engineering and Applied Sciences	1,425 (58.4)	155 (6.3)	307 (12.6)	138 (5.6)	75 (3.1)	178 (7.3)	164 (6.7)	2,442 (100.0)	20	2,462
Health Sciences	3,162 (66.8)	323 (6.8)	593 (12.5)	175 (3.7)	52 (1.1)	229 (4.9)	200 (4.2)	4,734 (100.0)	57	4,791
Mathematics and Physical Sciences	2,306 (54.0)	525 (12.3)	608 (14.2)	279 (6.5)	85 (1.9)	264 (6.2)	209 (4.9)	4,274 (100.0)	32	4,306
Sub-total - Sciences	8,280 (60.2)	1,361 (9.9)	1,772 (12.9)	690 (5.0)	248 (1.8)	761 (5.5)	639 (4.7)	13,751 (100.0)	123	13,874
Total	18,689 (58.6)	5,309 (16.6)	3,339 (10.5)	1,143 (3.6)	827 (2.6)	1,429 (4.5)	1,166 (3.6)	31,902 (100.0)	453	32,355
Specialization not reported	248 (64.1)	50 (12.9)	48 (12.4)	16 (4.1)	5 (1.3)	12 (3.1)	8 (2.1)	387 (100.0)	61	448
Grand Total	18,937 (58.6)	5,359 (16.6)	3,387 (10.5)	1,159 (3.6)	832 (2.6)	1,441 (4.5)	1,174 (3.6)	32,289 (100.0)	514	32,803

Foreign Faculty

The proportion of newly appointed full-time faculty with Canadian citizenship increased from 60% in 1972-73 to 77% in 1979-80 (Table 10). However, for a variety of reasons, Canadian universities will have to rely on foreign faculty. In certain disciplines for which demand is heavy, such as management and administrative studies, Canada produces an insufficient number of Ph.D.'s. Moreover, not enough senior persons with strong research experience are available in Canada. In addition, universities are by nature internationally oriented. Therefore, Canadian universities will continue to rely, although at a decreasing rate, upon foreign faculty. The extent to which this has been true in the past is shown in Table 11.

Although it is not infallible, the geographic origin of the teachers' first degree can serve as a proxy indicator of the cultural orientation.

Overall, in 1979-80, 59% had obtained their first degree in Canada, including those who might have been permanent residents (landed immigrants). The second largest group, 17%, had graduated in the United States, and 11.0% had earned their first degree in the United Kingdom. In absolute numbers, 13,352 of the 32,289 full-time faculty had obtained their

first degree abroad. However, variations among the eight fields were substantial: from a low of 29% in education to a high of 53% in fine and applied arts. Compared with the social sciences and humanities, a disproportionately large number in the natural and physical sciences had earned their first degree in countries other than Canada, the United States, or the United Kingdom.

At the discipline level, in some social sciences such as archaeology and anthropology, American degrees outnumbered Canadian. This contrasts with most of the applied disciplines, in which better than two-thirds of the teachers had graduated from Canadian universities.

Appendix H DATA ON LOCATION OF FIRST DEGREE OR EQUIVALENT* OF
FULLTIME CONCORDIA FINE ARTS FACULTY (SOURCE 1983-
84 CALENDAR)

Geographic Area of First Degree or Equivalent for Fine Arts
Fulltime Faculty by Department (1983-84)

Department	Canada	USA	* Other	Total
Art Education and Art Therapy	3	4	1	8
Art History	7	3		10
Cinema and Photography	4	3	2	9
Dance			1	1
Design and Graphic Design	3	1	3	7
Music	5	4	1	10
Painting and Drawing	7	2	2	11
Printmaking	1	2	1	4
Sculpture, Ceramics and Fibres	5	2		7
Theatre	4	6		10
Dean			1	1
TOTAL	39	27	12	78
PERCENTAGE	50%	35%	15%	
EQUIVALENT PER- CENTAGES FOR CANADA (APP.G)	46.6%	33.4%	20%	

Patterns

Departments in which at least half of full-time faculty received their first degree or equivalent in Canada are Art History, Painting and Drawing, and Sculpture, Ceramics and Fibres. Departments in which greater numbers of faculty received their first degree or equivalent outside of Canada are Art Education and Art Therapy, Cinema and Photography, Dance, Design and Graphic Design, Printmaking, and Theatre.

The committee noted that the discipline of Fine Arts in Canada has traditionally employed a larger proportion of foreign faculty than any other discipline. The above percentage figures indicate that, in comparison with other Canadian universities, Concordia has a slightly higher proportion of faculty with Canadian first degrees, a higher proportion of U.S.-originating faculty, and a smaller proportion of faculty with "other" first degrees. However the Concordia data are probably not significantly different from the data in Appendix G reflecting Canada as a whole, i.e. faculty members with Canadian first degrees are in the minority across Canada (46.6%) but constituted exactly one-half at Concordia in 1983-84.

*N.B. The compilers of the report excerpted in Appendix G above provide the following note: "Although it is not infallible, the geographic origin of the teachers; first degree can serve as a proxy indicator of the cultural orientation." (p.23)

Appendix J THEATRE DEPARTMENT PRODUCTIONS SINCE 1978 AND PLAY
SELECTION POLICY

CONCORDIA
UNIVERSITY



INTERNAL MEMORANDUM

TO	Mr. Laurier Lacroix, Associate Professor - Department of Art History	S-VA423
FROM	Gerry Gross, Chairman - Department of Theatre	L-TJ102
DATE	Oct. 29, 1984	

The list of productions for the general public mounted by the Dept. of Theatre does not include one-act plays directed by students nor other student projects mounted during the summer and sometimes subsidized by outside granting agencies. The list given contains those titles selected by the Dept. of Theatre according to the selection criteria observed by the Play Selection Committee. The current policy is attached for your information.

1984-85

Edward Bond, The Bundle
Joseph Cazalet, Melodrama (Canada)
Jack Winter & Cedrick Smith, Ten Lost Years (Canada)
Sam Sheppard, Curse of the Starving Class

1983-84

Caryl Churchill, Top Girls
Shakespeare, Comedy of Errors
Steve Gooch, Female Transport
Alan Ayckbourn, Table Manners & Round and Round the Garden

1982-83

Arthur Kopit, Indians
George Walker, Zastrozzi (Canada)
William Wycherly, The Country Wife
Collective creation, Magic Theatre
Anton Chekhov, Uncle Vanya

1981-82

Lanford Wilson, Hotel Baltimore
Tennessee Williams, Small Craft Warnings
Bertolt Brecht, Three Penny Opera
Arthur Miller, All My Sons
Euripides, The Trojan Woman (Greece/Canada) *

1980-81

Joseph Cazalet & Margaret Stocker, Celestina (Canada/Spain) *
Gaetan Charlebois, Children, Parents and Other Strangers (Canada)
Denis Boucher, Les Fées ont Soif (Canada)
Wendy Wasserstein, Uncommon Women and Others

* These works adaptations of classics were produced in a radically altered state.

PRODUCTION TOPIC CATEGORIES

The Play Selection Committee chooses plays to be studied and produced within a three-year cycle according to the criteria below. Normally 4 or more plays are produced each year.

At least one play annually from the following 3 categories:

1. Greek and Roman Theatre
2. Medieval/Renaissance Theatre
3. Period Comedy

*At least one play every 3 years from the following categories:

4. Early Realism/Naturalism
5. Modern Realism
6. Modern or Contemporary Comedy
7. New Directions (non-illusionistic "avant garde" theatre from the turn of the century to the present)
8. Epic/Musical

* At least once every three years a play by a Canadian author will be selected from categories 4 through 8.

The following clipping on a lecture by Murray Shafer was submitted to the committee by a respondent from the Department of Music.

Canadian culture abandoned

BY R. MURRAY SHAFER

Globe & Mail Mar 3 1984

When I mentioned to an American that I was now more interested in the development of Canadian culture than I was in his, and that I intended to write something about it, he said: "What are you, a goddamned fascist?" — which shows that the cultural invader can be as paranoid about this subject as those who are threatened.

The only way I can justify nationalism is to see it as a way of regulating what goes in and what goes out. I would like to see a balance in this exchange, nothing more. I am concerned about expressing an attitude that leads to maturity, not immaturity. Maturity works from the inside out, and cannot be plastered in like glitter on a ceiling. Yet this is precisely what the custodians of culture across Canada attempt to do. In just one field, music, one can easily see this immaturity in institutions such as CBC Radio and the National Arts Centre.

Some people continue to ask whether there is a distinctively Canadian music. We do not ask whether there is a distinctively German or French or Japanese music; we acknowledge these as demonstrated. Yet when we go deeper into the subject, we see that distinctively German music is nothing but a miscellany of many pieces in many different styles, by many different composers. Yet the impression of coherence is confirmed because we hear these pieces over and over. On the other hand, the list of Canadian works continues to grow, but you're unlikely to hear them more than once, if that often.

One can see this in CBC Radio. All Canadian performers and composers of serious music who have been in the business for more than 10 years know that little by little CBC has reduced their employment opportunities. Gone are the house orchestras and the commissions for composers, gone for the most part are recitals by solo performers. In the survey I am about to discuss, which covers

the first month of a new season, the CBC did not initiate a single music program; the few that were live were picked up as remote broadcasts of events under other sponsorship.

I took the CBC Radio Guide for September, 1983, and listed by nationality all the musicians for the programs on the stereo network. There are 630 foreign composers and performers listed, and 82 Canadians. If we were to include those programs that do not list their contents (Stereo Morning, Off the Record, etc.) the Canadian presence shrinks to near-invisibility. For instance, a week-long survey of the music played during the 20 hours Stereo Morning is on the air showed these results: Canadian composers, 0; Canadian performers, 4; foreign composers and performers, 140.

There are 13 Canadian composers in the listings, almost all of whom appeared on one program, Two New Hours. But since this program is designed to present unfamiliar music by young and unknown composers, the Canadian group is not particularly representative. Of the more established figures, only the name of Harry Somers appears. No Weinzwieg, Freedman, Beckwith, Garant, Anhalt, Tremblay, Prevost, Papi-neau-Couture, Pentland, Willan, Champagne or MacMillan for the month of September.

The annals of Canadian music history are strewn with works — by Leo Smith, W. O. Forsyth, Guillaume Couture, Rudolphe Mathieu, Herbert L. Clarke, Claude Champagne and Sir Ernest MacMillan — which should be heard again, if only to make a final evaluation of them. When I look at the 25 British composers in the CBC stereo listings for September — compared with 13 Canadian — and see the names of Arnold Bax, E. J. Morean, Roger Quilter, Eric Coates, etc., I do not consider that group in any way superior to the Canadian gentlemen I have mentioned.

The CBC has never attempted to record any of this material. A long-standing policy of recording some contemporary music seems to have been abandoned in favor of recording major Canadian orchestras in exclusively European repertoire. It is unbelievable that a public broadcasting service that plays such a large part in the recording industry should be able to avoid so much Canadian material.

The National Arts Centre has always stressed how responsible its orchestra has been in striking a balance between (as their policy paper A Climate for Creativity puts it) "matters of relevance to all mankind" and "sterile nationalism."

The NAC presented about a dozen Canadian works per year from 1970-80; by 1979-80 this had slipped to seven. In the 1982-83 season, it was down to three, less than 5 per cent of total programming. This prompted a reviewer in Music Magazine to note: "It is somewhat ironic that this orchestra, existing in the nation's capi-



tal, fully subsidized by the federal Government and presumably a purveyor of Canadian culture, should have the lowest percentage of Canadian content of any of the orchestras studied here."

In 1982, after the appointment of a foreign conductor, Franco Mannino, commissions for new Canadian works ceased altogether, and the number of Canadian works in the regular season dropped to two.

And so it goes. The myth that foreign music is good, and ours execrable, is indelibly tattooed on the skulls of Canadian music programmers. I could go on to show how the patterning of all large organizations is similarly colonial, without in any way impeding their ability to grasp by far the largest share of public money made available to the arts — how, for instance, the Canadian Opera Company (which I indiscreetly point out is directed and managed by Americans) has not produced an original Canadian opera since Harry Somers' *Riel* in 1967, and how it will be given \$1.25-million to produce an opera by an Englishman — but you know the tune as well as I do.

At the opening concert in Roy Thomson Hall, sandwiched between the inevitable major compositions by an Englishman and a Frenchman, were two short Canadian works. I was told to keep mine to eight minutes. One piece on the program got bravos. "They're cheering Canada," my wife said, and she was right.

My final line is to my fellow artists. Continue to weave your magic spells, on street corners, in the little theatres and houses of creation, on the empty roads and in the quiet of the night. They are getting sick of the old diet. The country belongs to us now. Tell them so.

R. Murray Shafer is one of Canada's best-known composers. The above was excerpted from a recent Stauffer Lecture at the University of Waterloo.

Appendix L SUGGESTED CANADIAN/QUEBEC-RELATED ELECTIVE COURSES
OUTSIDE OF FINE ARTS

CANADIAN STUDIES C220, C320, C321

ENGLISH C290, C291, C292, C376, C377, C378, C379

ETUDES FRANCAISES C300, C301, C351, C352, C353, C354, C355, C356,
C357, C358, C450, C451, C452, C453, C454, C455, C456, C457, C458,
C459, C466, C467.

GEOGRAPHY C313, C341.

HISTORY C203, C205, C208, C209, C210, C215, C301, C302, C304,
C307, C308, C309, C315, C316, C317, C319, C400, C411, C412.

POLITICAL SCIENCE C350, C351, C353, C355, C356, C357, C358, C363,
C365, C367, C369.

SOCIOLOGY C280, C282.